



The Tutor-Code of Classical Cinema

Daniel Dayan

Film Quarterly, Vol. 28, No. 1. (Autumn, 1974), pp. 22-31.

Stable URL:

<http://links.jstor.org/sici?sici=0015-1386%28197423%2928%3A1%3C22%3ATTOCC%3E2.0.CO%3B2-S>

Film Quarterly is currently published by University of California Press.

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/about/terms.html>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/journals/ucal.html>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

The JSTOR Archive is a trusted digital repository providing for long-term preservation and access to leading academic journals and scholarly literature from around the world. The Archive is supported by libraries, scholarly societies, publishers, and foundations. It is an initiative of JSTOR, a not-for-profit organization with a mission to help the scholarly community take advantage of advances in technology. For more information regarding JSTOR, please contact support@jstor.org.

clusions about statistical style analysis can be arrived at. However, the results so far are based on more objective facts than have ever been used in the field of style comment before. The methods used can obviously be applied also to sections of a film when one is considering the interactions between, and relations of, form and content. And they can decide questions of attribution, such as who really directed *The Mortal Storm*, Borzage or Saville? A few hours with a film on a moviola is always more instructive than

watching a second screening of it, and then retreating to an armchair and letting one's imagination run riot.

NOTES

1. H. B. Lincoln (ed.), *The Computer and Music*, Cornell, 1970; Dolezel and Bailey (eds.), *Statistics and Style*, Elsevier, 1969.
2. A. Sarris, *The Primal Screen*. Simon & Schuster, 1973, p. 59.
3. *American Cinematographer*, December 1972.

DANIEL DAYAN

The Tutor-Code of Classical Cinema

Semiology deals with film in two ways. On the one hand it studies the level of fiction, that is, the organization of film content. On the other hand, it studies the problem of "film language," the level of enunciation. Structuralist critics such as Barthes and the *Cahiers du Cinéma* of "Young Mr. Lincoln" have shown that the level of fiction is organized into a language of sorts, a mythical organization through which ideology is produced and expressed. Equally important, however, and far less studied, is filmic enunciation, the system that negotiates the viewer's access to the film—the system that "speaks" the fiction. This study argues that this level is itself far from ideology-free. It does not merely convey neutrally the ideology of the fictional level. As we will see, it is built so as to mask the ideological origin and nature of cinematographic statements. Fundamentally, the enunciation system analyzed below—the system of the *suture*—functions as a "tutor-code." It speaks the codes on which the fiction depends. It is the necessary intermediary between them and us. The system of the suture is to classical cinema what verbal

language is to literature. Linguistic studies stop when one reaches the level of the sentence. In the same way, the system analyzed below leads only from the shot to the cinematographic statement. Beyond the statement, the level of enunciation stops. The level of fiction begins.

Our inquiry is rooted in the theoretical work of a particular time and place, which must be specified. The political events of May 1968 transformed reflection on cinema in France. After an idealist period dominated by André Bazin, a phenomenologist period influenced by Cohen-Séat and Jean Mitry, and a structuralist period initiated by the writings of Christian Metz, several film critics and theorists adopted a perspective bringing together semiology and Marxism. This tendency is best represented by three groups, strongly influenced by the literary review *Tel Quel*: the cinematographic collective *Dziga Vertov*, headed by Jean-Pierre Gorin and Jean-Luc Godard; the review *Cinéthique*; the new and profoundly transformed *Cahiers du Cinéma*.

After a relatively short period of hesitation and polemics, *Cahiers* established a sort of common front with *Tel Quel* and *Cinéthique*. Their

Brian Henderson collaborated in writing this article from a previous text.

program, during the period which culminated between 1969 and 1971, was to establish the foundations of a science of cinema. Defined by Althusser, this required an "epistemological break" with previous, ideological discourses on cinema. In the post-1968 view of *Cahiers*, ideological discourses included structuralist systems of an empiricist sort. In seeking to effect such a break within discourse on cinema, *Cahiers* concentrated on authors of the second structuralist generation (Kristeva, Derrida, Schefer) and on those of the first generation who opposed any empiricist interpretation of Lévi-Strauss's work.

The point was to avoid any interpretation of a structure that would make it appear as its own cause, thus liberating it from the determinations of the *subject* and of *history*. As Alain Badiou put it,

The structuralist activity was defined a few years ago as the construction of a "simulacrum of the object," this simulacrum being in itself nothing but intellect added to the object. Recent theoretical work conducted both in the Marxist field and in the psychoanalytic field shows that such a conception of structure should be completely rejected. Such a conception pretends to find inside of the real, a knowledge of which the real can only be the object. Supposedly, this knowledge is already there, just waiting to be revealed. (Cited by Jean Narboni in an article on Jancsó, *Cahiers du Cinéma*, #219.)

Unable to understand the causes of a structure, what they are and how they function, such a conception considers the structure as a cause in itself. The effect is substituted for the cause; the cause remains unknown or becomes mythical (the "theological" author). The structuralism of *Cahiers* holds, on the other hand, that there is more to the whole than to the sum of its parts. The structure is not only a result to be described, but the trace of a structuring *function*. The critic's task is to locate the invisible agent of this function. The whole of the structure thus becomes the sum of its parts plus the cause of the structure plus the relationship between them, through which the structure is linked to the context that produced it. To study a structure is

therefore *not* to search for latent meanings, but to look for that which causes or determines the structure.

Given the *Cahiers* project of a search for causes, what means were available to realize it? As Badiou points out, two systems of thought propose a structural conception of causality, Louis Althusser's Marxism and Jacques Lacan's psychoanalysis. Althusser's theses massively influenced the *Cahiers* theoretical production during the period in question. His influence was constantly commented on and made explicit, both within the *Cahiers* texts and by those who commented on them. Less well understood is the influence on *Cahiers* of Lacanian psychoanalysis, that *other* system from which a science of cinema could be expected to emerge by means of a critique of empiricist structuralism.

For Lacan, psychoanalysis is a science.

Lacan's first word is to say: in principle, Freud founded a *science*. A new science which was the science of a new object: the unconscious . . . If psychoanalysis is a science because it is the science of a distinct object, it is also a science with the structure of all sciences: it has a *theory* and a *technique* (method) that makes possible the knowledge and transformation of its object in a specific *practice*. As in every authentically constituted science, the practice is not the absolute of the science but a theoretically subordinate moment; the moment in which the theory, having become method (technique), comes into theoretical contact (knowledge) or practical contact (cure) with its specific object (the unconscious). (Althusser, *Lenin and Philosophy* [Monthly Review Press, New York, 1971], pp. 198–199.)

Like Claude Lévi-Strauss, Lacan distinguishes three levels within human reality. The first level is nature, the third is culture. The intermediate level is that in which nature is transformed into culture. This particular level gives its structure to human reality—it is the level of the symbolic. The symbolic level, or order, includes both language and other systems which produce signification, but it is fundamentally structured by language.

Lacanian psychoanalysis is a theory of intersubjectivity, in the sense that it addresses the relationship(s) between "self" and "other" in-

dependently of the subjects who finally occupy these places. The symbolic order is a net of relationships. Any "self" is definable by its position within this net. From the moment a "self" belongs to culture its fundamental relationships to the "other" are taken in charge by this net. In this way, the laws of the symbolic order give their shape to originally physical drives by assigning the compulsory itineraries through which they can be satisfied. The symbolic order is in turn structured by language. This structuring power of language explains the therapeutic function of speech in psychoanalysis. The psychoanalyst's task is, through the patient's speech, to re-link the patient to the symbolic order, from which he has received his particular mental configuration.

Thus for Lacan, unlike Descartes, the subject is *not* the fundamental basis of cognitive processes. First, it is only one of many psychological functions. Second, it is not an innate function. It appears at a certain time in the development of the child and has to be constituted in a certain way. It can also be altered, stop functioning, and disappear. Being at the very center of what we perceive as our self, this function is invisible and unquestioned. To avoid the encrusted connotations of the term "subjectivity," Lacan calls this function "the imaginary." It must be understood in a literal way—it is the domain of images.

The imaginary can be characterized through the circumstances of its genesis or through the consequences of its disappearance.

The imaginary is constituted through a process which Lacan calls the mirror-phase. It occurs when the infant is six to eighteen months old and occupies a contradictory situation. On the one hand, it does not possess mastery of its body; the various segments of the nervous system are not coordinated yet. The child cannot move or control the whole of its body, but only isolated discrete parts. On the other hand, the child enjoys from its first days a precocious visual maturity. During this stage, the child identifies itself with the visual image of the mother or the person playing the part of the

mother. Through this identification, the child perceives its own body as a unified whole by analogy with the mother's body. The notion of a unified body is thus a fantasy before being a reality. It is an image that the child receives from outside.

Through the imaginary function, the respective parts of the body are united so as to constitute one body, and therefore to constitute somebody: one self. Identity is thus a formal structure which fundamentally depends upon an identification. Identity is one effect, among others, of the structure through which images are formed: the imaginary. Lacan thus operates a radical desacralization of the subject: the "I," the "ego," the "subject" are nothing but images, reflections. The imaginary constitutes the subject through a "speculary" effect common to the constitution of all images. A mirror on a wall organizes the various objects of a room into a unified, finite image. So also the "subject" is no more than a unifying reflection.

The disappearance of the imaginary results in schizophrenia. On the one hand, the schizophrenic loses the notion of his "ego" and, more generally, the very notion of ego, of person. He loses both the notion of his identity and the faculty of identification. On the other hand, he loses the notion of the unity of his body. His fantasies are inhabited by horrible visions of dismantled bodies, as in the paintings of Hieronymus Bosch. Finally, the schizophrenic loses his mastery of language. The instance of schizophrenia illuminates the role of language in the functioning of the imaginary in general. Because this relationship language-imaginary is highly important for our subject, the role of the imaginary in cinema, we will pursue this point in some detail.

The role of the imaginary in the utilization of language points to an entire realm of inadequacy, indeed absence, in traditional accounts of language. Saussure merely repressed or avoided the problem of the role of the subject in language utilization. The subject is eliminated from the whole field of Saussurian linguistics.

This elimination commands the famous oppositions between code and message, paradigm and syntagm, language system and speech. In each case, Saussure grants linguistic relevance to one of the terms and denies it to the other. (The syntagm term is not eliminated, but is put under the paradigms of syntagms, i.e., syntax). In this way, Saussure distinguishes a deep level of linguistic structures from a superficial one where these structures empirically manifest themselves. The superficial level belongs to the domain of subjectivity, that is, to psychology. "The language system equals language less speech." Speech, however, represents the utilization of language. The entity which Saussure defines is language less its utilization. In the converse way, traditional psychology ignores language by defining thought as prior to it. Despite this mutual exclusion, however, the world of the subject and the universe of language do meet. The subject speaks, understands what he is told, reads, etc.

To be complete, the structuralist discourse must explain the relationship language/subject. (Note the relevance of Badiou's critique of empiricist structuralism to Saussure.) Here Lacan's definition of the subject as an imaginary function is useful. Schizophrenic regression shows that language cannot function without a subject. This is not the subject of traditional psychology: what Lacan shows is that language cannot function outside of the imaginary. The conjunction of the language system and the imaginary produces the effect of reality: the referential dimension of language. What we perceive as "reality" is definable as the intersection of two functions, either of which may be lacking. In that language is a system of differences, the meaning of a statement is produced negatively, i.e., by elimination of the other possibilities formally allowed by the system. The domain of the imaginary translates this negative meaning into a positive one. By organizing the statement into a whole, by giving limits to it, the imaginary transforms the statement into an image, a reflection. By conferring its own unity and continuity upon the statement, the subject organizes

it into a body, giving it a fantasmatic identity. This identity, which may be called the "being" or the "ego" of the statement, is its meaning, in the same way that "I" am the meaning of my body's unity.

The imaginary function is not limited to the syntagmatic aspect of language utilization. It commands the paradigms also. A famous passage by Borges, quoted by Foucault in *The Order of Things*, illustrates this point. An imaginary Chinese encyclopedia classified animals by this scheme: (a) belonging to the emperor; (b) embalmed; (c) tamed; (d) guinea-pigs; (e) sirens; (f) fabulous; (g) dogs without a leash; (h) included in the present classification. According to Foucault, such a scheme is "impossible to think," because the sites where things are laid are so different from each other that it becomes impossible to find any surface that would accept all the things mentioned. It is impossible to find a space common to all the animals, a common ground under them. The common place lacking here is that which holds together words and things. The paradigms of language and culture hold together thanks to the perception of a common place, of a "topos" common to its elements. This common place can be defined at the level of history or society as "episteme" or "ideology." This common place is what the schizophrenic lacks.

Thus, in summary, the specular, unifying, imaginary function constitutes, on the one hand, the proper body of the subject and, on the other, the limits and the common ground without which linguistic syntagms and paradigms would be dissolved in an infinite sea of differences. Without the imaginary and the limit it imposes on any statement, statements would not function as mirrors of the referent.

The imaginary is an essential constituent in the functioning of language. What is its role in *other* semiotic systems? Semiotic systems do not follow the same patterns. Each makes a specific use of the imaginary; that is, each confers a distinctive function upon the subject. We move now from the role of the subject in language use

to the role of the subject in classical painting and in classical cinema. Here the writings of Jean-Pierre Oudart, Jean-Louis Schefer, and others will serve as a guide in establishing the foundations of our inquiry.*

We meet at the outset a fundamental difference between language and other semiotic systems. A famous Stalinian judgment established the theoretical status of language: language is neither part of science nor part of ideology. It represents some sort of a third power, appearing to function—to some extent—free of historical influences. The functioning of semiotic systems such as painting and cinema, however, clearly manifests a direct dependency upon ideology and history. Cinema and painting are historical products of human activity. If their functioning assigns certain roles to the imaginary, one must consider these roles as resulting from choices (conscious or unconscious) and seek to determine the rationale of such choices. Oudart therefore asks a double question: What is the semiological functioning of the classical painting? Why did the classical painters develop it?

Oudart advances the following answers. (1) Classical figurative painting is a discourse. This discourse is produced according to figurative codes. These codes are directly produced by ideology and are therefore subjected to historical transformations. (2) This discourse defines in advance the role of the subject, and therefore pre-determines the reading of the painting. The imaginary (the subject) is used by the painting to mask the presence of the figurative codes. Functioning without being perceived, the codes reinforce the ideology which they embody while the painting produces “an impression of reality” (*effet-de-réel*). This invisible functioning of the figurative codes can be defined as a “naturali-

zation”: the impression of reality produced testifies that the figurative codes are “natural” (instead of being ideological products). It imposes as “truth” the vision of the world entertained by a certain class. (3) This exploitation of the imaginary, this utilization of the subject is made possible by the presence of a system which Oudart calls “representation.” This system englobes the painting, the subject, and their relationship upon which it exerts a tight control.

Oudart's position here is largely influenced by Schefer's *Scénographie d'un tableau*. For Schefer, the image of an object must be understood to be the pretext that the painter uses to illustrate the system through which he translates ideology into perceptual schemes. The object represented is a “pretext” for the painting as a “text” to be produced. The object hides the painting's textuality by preventing the viewer from focusing on it. However, the text of the painting is totally offered to view. It is, as it were, hidden *outside* the object. It is here but we do not see it. We see through it to the imaginary object. Ideology is hidden in our very eyes.

How this codification and its hiding process work Oudart explains by analyzing *Las Meninas* by Velasquez.* In this painting, members of the court and the painter himself look out at the spectator. By virtue of a mirror in the back of the room (depicted at the center of the painting), we see what they are looking at: the king and queen, whose portrait Velasquez is painting. Foucault calls this the representation of classical representation, because the spectator—usually invisible—is here inscribed into the painting itself. Thus the painting represents its own functioning, but in a paradoxical, contradictory way. The painter is staring at *us*, the spectators who pass in front of the canvas; but the mirror reflects only one, unchanging thing, the royal couple. Through this contradiction, the system of “representation” points toward its own functioning. In cinematographic terms, the mirror represents the reverse shot of the painting. In

*See Jean-Louis Schefer, *Scénographie d'un tableau* (Paris: Seuil, 1969); and articles by Jean-Pierre Oudart, “La Suture, I and II,” *Cahiers du Cinéma*, Nos. 211 and 212 (April and May, 1969), “Travail, Lecture, Jouissance,” *Cahiers du Cinéma*, No. 222 (with S. Daney—July 1970), “Un discours en défaut,” *Cahiers du Cinéma*, No. 232 (Oct. 1971).

*Oudart borrows here from ch. 1 of Michel Foucault's *The Order of Things* (London: Tavistock, 1970).

theatrical terms, the painting represents the stage while the mirror represents its audience. Oudart concludes that the text of the painting must not be reduced to its visible part; it does not stop where the canvas stops. The text of the painting is a system which Oudart defines as a "double-stage." On one stage, the show is enacted; on the other, the spectator looks at it. In classical representation, the visible is only the first part of a system which always includes an invisible second part (the "reverse shot").

Historically speaking, the system of classical representation may be placed in the following way. The figurative techniques of the quattrocento constituted a figurative system which permitted a certain type of pictorial utterance. Classical representation produces the same type of utterances but submits them to a characteristic transformation—by presenting them as the embodiment of the glance of a subject. The pictorial discourse is not only a discourse which uses figurative codes. It is that which somebody sees.

Thus, even without the mirror in *Las Meninas*, the other stage would be part of the text of the painting. One would still notice the attention in the eyes of the painting's figures, etc. But even such psychological clues only reinforce a structure which could function without them. Classical representation as a system does not depend upon the subject of the painting. The Romantic landscapes of the nineteenth century submit nature to a remodeling which imposes on them a monocular perspective, transforming the landscape into that which is seen by a given subject. This type of landscape is very different from the Japanese landscape with its multiple perspective. The latter is *not* the visible part of a two-stage system.

While it uses figurative codes and techniques, the distinctive feature of representation as a semiological system is that it transforms the painted object into a sign. The object which is figured on the canvas in a certain way is the signifier of the presence of a subject who is looking at it. The paradox of *Las Meninas* proves that the presence of the subject must be signified

but empty, defined but left free. Reading the signifiers of the presence of the subject, the spectator occupies this place. His own subjectivity fills the empty spot predefined by the painting. Lacan stresses the unifying function of the imaginary, through which the act of reading is made possible. The representational painting is *already unified*. The painting proposes not only itself, but its own reading. The spectator's imaginary can only coincide with the painting's built-in subjectivity. The receptive freedom of the spectator is reduced to the minimum—he has to accept or reject the painting as a whole. This has important consequences, ideologically speaking.

When I occupy the place of the subject, the codes which led me to occupy this place become invisible to me. The signifiers of the presence of the subject disappear from my consciousness because they are the signifiers of my presence. What I perceive is their signified: myself. If I want to understand the painting and not just be instrumental in it as a catalyst to its ideological operation, I must avoid the empirical relationship it imposes on me. To understand the ideology which the painting conveys, I must avoid providing my own imaginary as a support for that ideology. I must refuse that identification which the painting so imperiously proposes to me.

Oudart stresses that the initial relationship between a subject and any ideological object is set up by ideology as a trap which prevents any real knowledge concerning the object. This trap is built upon the properties of the imaginary and must be deconstructed through a critique of these properties. On this critique depends the possibility of a real knowledge. Oudart's study of classical painting provides the analyst of cinema with two important tools for such a critique: the concept of a double-stage and the concept of the entrapment of the subject.

We note first that the filmic image considered in isolation, the single frame or the perfectly static shot, is (for purposes of our analysis) equivalent to the classical painting. Its codes,

even though "analogic" rather than figurative, are organized by the system of representation: it is an image designed and organized not merely as an object that is seen, but as the glance of a subject. Can there be a cinematography not based upon the system of representation? This is an interesting and important question which cannot be explored here. It would seem that there has not been such a cinematography. Certainly the classical narrative cinema, which is our present concern, is founded upon the representation system. The case for blanket assimilation of cinema to the system of representation is most strongly put by Jean-Louis Baudry, who argues that the perceptual system and ideology of representation are built into the cinematographic apparatus itself. (See "Ideological Effects of the Basic Cinematographic Apparatus," in *Cinéthique* #7-8.) Camera lenses organize their visual field according to the laws of perspective, which thereby operate to render it as the perception of a subject. Baudry traces this system to the sixteenth and seventeenth centuries, during which the lens technology which still governs photography and cinematography was developed.

Of course cinema cannot be reduced to its still frames and the semiotic system of cinema cannot be reduced to the systems of painting or of photography. Indeed, the cinematic succession of images threatens to interrupt or even to expose and to deconstruct the representation system which commands static paintings or photos. For its succession of shots is, by that very system, a succession of views. The viewer's identification with the subjective function proposed by the painting or photograph is broken again and again during the viewing of a film. Thus cinema regularly and systematically raises the question which is exceptional in painting (*Las Meninas*): "Who is watching this?" The point of attack of Oudart's analysis is precisely here—what happens to the spectator-image relation by virtue of the shot-changes peculiar to cinema?

The ideological question is hardly less important than the semiological one and, indeed,

is indispensable to its solution. From the standpoint of the imaginary and of ideology, the problem is that cinema threatens to expose its own functioning as a semiotic system, as well as that of painting and photography. If cinema consists in a series of shots which have been produced, selected, and ordered in a certain way, then these operations will serve, project, and realize a certain ideological position. The viewer's question, cued by the system of representation itself—"Who is watching this?" and "Who is ordering these images?"—tends, however, to expose this ideological operation and its mechanics. Thus the viewer will be aware (1) of the cinematographic system for producing ideology and (2) therefore of specific ideological messages produced by this system. We know that ideology cannot work in this way. It must hide its operations, "naturalizing" its functioning and its messages in some way. Specifically, the cinematographic system for producing ideology must be hidden and the relation of the filmic message to this system must be hidden. As with classical painting, the code must be hidden by the message. The message must appear to be complete in itself, coherent and readable entirely on its own terms. In order to do this, the filmic message must account *within itself* for those elements of the code which it seeks to hide—changes of shot and, above all, what lies behind these changes, the questions "Who is viewing this?" and "Who is ordering these images?" and "For what purpose are they doing so?" In this way, the viewer's attention will be restricted to the message itself and the codes will not be noticed. That system by which the filmic message provides answers to the viewer's questions—imaginary answers—is the object of Oudart's analysis.

Narrative cinema presents itself as a "subjective" cinema. Oudart refers here not to avant-garde experiments with subjective cameras, but to the vast majority of fiction films. These films propose images which are subtly designated and intuitively perceived as corresponding to the point of view of one character or another. The point of view varies. There are also moments

when the image does not represent anyone's point of view; but in the classical narrative cinema, these are relatively exceptional. Soon enough, the image is reasserted as somebody's point of view. In this cinema, the image is only "objective" or "impersonal" during the intervals between its acting as the actors' glances. Structurally, this cinema passes constantly from the personal to the impersonal form. Note, however, that when this cinema adopts the personal form, it does so somewhat obliquely, rather like novelistic descriptions which use "he" rather than "I" for descriptions of the central character's experience. According to Oudart, this obliqueness is typical of the narrative cinema: it gives the impression of being subjective while never or almost never being strictly so. When the camera *does* occupy the very place of a protagonist, the normal functioning of the film is impeded. Here Oudart agrees with traditional film grammars. Unlike them, however, Oudart can justify this taboo, by showing that this necessary obliquity of the camera is part of a coherent system. This system is that of the suture. It has the function of transforming a vision or seeing of the film into a reading of it. It introduces the film (irreducible to its frames) into the realm of signification.

Oudart contrasts the seeing and the reading of a film by comparing the experiences associated with each. To *see* the film is *not* to perceive the frame, the camera angle and distance, etc. The space between planes or objects on the screen is perceived as real, hence the viewer may perceive himself (in relation to this space) as fluidity, expansion, elasticity.

When the viewer discovers the frame—the first step in reading the film—the triumph of his former *possession* of the image fades out. The viewer discovers that the camera is hiding things, and therefore distrusts it and the frame itself, which he now understands to be arbitrary. He wonders why the frame is what it is. This radically transforms his mode of participation—the unreal space between characters and/or objects is no longer perceived as pleasurable. It is now the space which separates the camera

from the characters. The latter have lost their quality of presence. Space puts them between parentheses so as to assert its own presence. The spectator discovers that his possession of space was only partial, illusory. He feels dispossessed of what he is prevented from seeing. He discovers that he is only authorized to see what happens to be in the axis of the glance of another spectator, who is ghostly or absent. This ghost, who rules over the frame and robs the spectator of his pleasure, Oudart proposes to call "the absent-one" (*l'absent*).

The description above is not contingent or impressionistic—the experiences outlined are the effects of a system. The system of the absent-one distinguishes cinematography, a system producing meaning, from any impressed strip of film (mere footage). This system depends, like that of classical painting, upon the fundamental opposition between two fields: (1) what I see on the screen, (2) that complementary field which can be defined as the place from which the absent-one is looking. Thus: to any filmic field defined by the camera corresponds *another* field from which an absence emanates.

So far we have remained at the level of the shot. Oudart now considers that common cinematographic utterance which is composed of a shot and a reverse shot. In the first, the missing field imposes itself upon our consciousness under the form of the absent-one who is looking at what we see. In the second shot, the reverse shot of the first, the missing field is abolished by the presence of somebody or something occupying the absent-one's field. The reverse shot represents the fictional owner of the glance corresponding to shot one.

This shot/reverse shot system orders the experience of the viewer in this way. The spectator's pleasure, dependent upon his identification with the visual field, is interrupted when he perceives the frame. From this perception he infers the presence of the absent-one and that other field from which the absent-one is looking. Shot two reveals a character who is presented as the owner of the glance corresponding to shot one. That is, the character in shot two occupies

the place of the absent-one corresponding to shot one. This character retrospectively transforms the absence emanating from shot one's other stage into a presence.

What happens in *systemic* terms is this: the absent-one of shot one is an element of the code that is attracted into the message by means of shot two. When shot two replaces shot one, the absent-one is transferred from the level of enunciation to the level of fiction. As a result of this, the code effectively disappears and the ideological effect of the film is thereby secured. The code, which *produces* an imaginary, ideological effect, is hidden by the message. Unable to see the workings of the code, the spectator is at its mercy. His imaginary is sealed into the film; the spectator thus absorbs an ideological effect without being aware of it, as in the very different system of classical painting.

The consequences of this system deserve careful attention. The absent-one's glance is that of a nobody, which becomes (with the reverse shot) the glance of a somebody (a character present on the screen). Being on screen he can no longer compete with the spectator for the screen's possession. The spectator can resume his previous relationship with the film. The reverse shot has "sutured" the hole opened in the spectator's imaginary relationship with the filmic field by his perception of the absent-one. This effect and the system which produces it liberates the imaginary of the spectator, in order to manipulate it for its own ends.

Besides a *liberation of the imaginary*, the system of the suture also commands a *production of meaning*. The spectator's inference of the absent-one and the other field must be described more precisely: it is a *reading*. For the spectator who becomes frame-conscious, the visual field *means* the presence of the absent-one as the owner of the glance that constitutes the image. The filmic field thus simultaneously belongs to representation and to signification. Like the classical painting, on the one hand it represents objects or beings, on the other hand it signifies the presence of a spectator. When the spectator ceases to identify with the image, the image

necessarily signifies to him the presence of another spectator. The filmic image presents itself here not as a simple image but as a show, i.e., it structurally asserts the presence of an audience. The filmic field is then a signifier; the absent-one is its signified. Since it represents another field from which a fictional character looks at the field corresponding to shot one, the reverse shot is offered to the film-audience as being the other field, the field of the absent-one. In this way, shot two establishes itself as the signified of shot one. By substituting for the other field, shot two becomes the meaning of shot one.

Within the system of the suture, the absent-one can therefore be defined as the intersubjective "trick" by means of which the second part of a given representative statement is no longer simply what comes after the first part, but what is *signified* by it. The absent-one makes the different parts of a given statement the signifiers of each other. His stratagem: Break the statement into shots. Occupy the space between shots.

Oudart thus defines the basic statement of classical cinematography as a unit composed of two terms: the filmic field and the field of the absent-one. The sum of these two terms, stages, and fields realizes the meaning of the statement. Robert Bresson once spoke of an exchange between shots. For Oudart such an exchange is impossible—the exchange between shot one and shot two cannot take place directly. Between shot one and shot two the other stage corresponding to shot one is a necessary intermediary. The absent-one represents the exchangeability between shots. More precisely, within the system of the suture, the absent-one represents the face that no shot can constitute by itself a complete statement. The absent-one stands for that which any shot necessarily lacks in order to attain meaning: another shot. This brings us to the dynamics of meaning in the system of the suture.

Within this system, the meaning of a shot depends on the next shot. At the level of the signifier, the absent-one continually destroys the balance of a filmic statement by making it the

incomplete part of a whole yet to come. On the contrary, at the level of the signified, the effect of the suture system is a retroactive one. The character presented in shot two does not replace the absent-one corresponding to shot two, but the absent-one corresponding to shot one. The suture is always chronologically posterior to the corresponding shot; i.e., when we finally know what the other field was, the filmic field is no longer on the screen. The meaning of a shot is given retrospectively, it does not meet the shot on the screen, but only in the memory of the spectator.

The process of reading the film (perceiving its meaning) is therefore a retroactive one, wherein the present modifies the past. The system of the suture systematically encroaches upon the spectator's freedom by interpreting, indeed by remodeling his memory. The spectator is torn to pieces, pulled in opposite directions. On the one hand, a retroactive process organizes the *signified*. On the other hand, an anticipatory process organizes the *signifier*. Falling under the control of the cinematographic system, the spectator loses access to the present. When the absent-one points toward it, the signification belongs to the future. When the suture realizes it, the signification belongs to the past. Oudart insists on the brutality, on the tyranny with which this signification imposes itself on the spectator or, as he puts it, "transits through him."

Oudart's analysis of classical cinema is a deconstruction not a destruction of it. To deconstruct a system implies that one inhabits it, studies its functioning very carefully, and locates its basic articulations, both external and internal. Of course there are other cinematographic systems besides that of the suture.* One of many such others is that of Godard's late films such as *Wind from the East*. Within this system, (1) the shot tends to constitute a com-

plete statement, and (2) the absent-one is continuously perceived by the spectator. Since the shot constitutes a whole statement, the reading of the film is no longer suspended. The spectator is not kept waiting for the remaining-part-of-the-statement-which-is-yet-to-come. The reading of the shot is contemporary to the shot itself. It is immediate, its temporality is the present.

Thus the absent-one's functional definition does not change. Within the Godardian system as well as within the suture system, the absent-one is what ties the shot (filmic level) to the statement (cinematographic level). However, in Godard's case, the two levels are not disjoined. Cinematography does not hide the filmicity of the shot. It stands in a clear relationship to it.

The system of the suture represents exactly the opposite choice. The absent-one is masked, replaced by a character, hence the real origin of the image—the conditions of its production represented by the absent-one—is replaced with a false origin and this false origin is situated inside the fiction. The cinematographic level fools the spectator by connecting him to the fictional level rather than to the filmic level.

But the difference between the two origins of the image is not only that one (filmic) is true and the other (fictional) false. The true origin represents the cause of the image. The false origin suppresses that cause and does not offer anything in exchange. The character whose glance takes possession of the image did not produce it. He is only somebody who sees, a spectator. The image therefore exists independently. It has no cause. It is.

In other terms, it is its own cause. By means of the suture, the film-discourse presents itself as a product without a producer, a discourse without an origin. It speaks. Who speaks? Things speak for themselves and of course, they tell the truth. Classical cinema establishes itself as the ventriloquist of ideology.

*Indeed, shot/reverse shot is itself merely one figure in the system(s) of classical cinema. In this initial moment of the study of enunciation in film, we have chosen it as a privileged example of the way in which the origin of the glance is displaced in order to hide the film's production of meaning.